

in the news

INSIDE

The varsity soccer team has begun this season in spectacular fashion. One feat they performed was defeating previously undefeated Brandeis. Coach Alessi assesses the team's progress and prospects for the rest of the season.

p8

Shakespeare Ensemble creator and current director Murray Biggs talks candidly about his feelings towards the group, his approach toward directing Shakespearean productions, and the Ensemble's up-coming production of *Love's Labor's Lost*.

p4

EXCERPTS

"How many guys are there?"

"Five," I answered.

"Whoopie! Five for two thousand! Do you sleep well at night?" He was still laughing. "Why are you there?"

I hate that question — it takes so long to explain and everyone, especially this guy, thinks what they want anyway. "Level with me" — he was my friend now — "A lot of action, huh? Different one every night? Get me a couple of phone numbers? Loose as a goose? Hot to trot? Never a dull..."

That did it, I thought. I'd had enough. The pumpkinhead would never understand my pursuit of academic perfection. I decided to put him in his place.

"It's hell," I said. His mouth dropped.

"You just don't know what it's like. They stare at me, wink at me and pat me on the head. They treat me like a sex object. My individuality has been exploited. They don't appreciate me for my mind anymore. They think I'm in college to get married and raise children. Well, there's more to life you know!"

"Do you know, I haven't seen a urinal in three weeks? Sometimes I go for hours without using the bathroom when I have classes."

— David Kent
The Wellesley News

ERRATUM

In the graph accompanying the MIT Leadership Campaign story in Friday's issue of *The Tech*, the labels on the bars were inadvertently switched. In fact, the black bars represented MIT's progress, and the gray bars the intermediate goals. *The Tech* regrets the error.



Gordon Hall

"Living chess" games in Lobby 7 turned the area into a gargantuan gameland late last week

Steve's sundae scoopers skip out

By Steve Kirsch

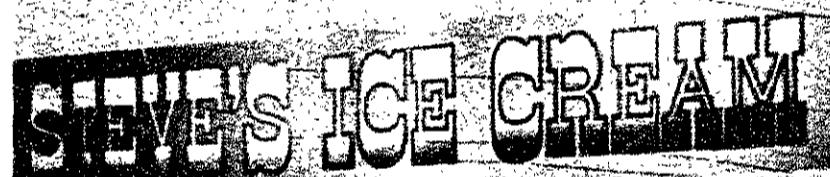
The members of a newly formed labor union at Steve's Ice Cream walked off the job last Saturday night claiming that the new owners, Joseph (Joey) and Nino Crugnale, have not been bargaining in good faith with them.

Calling themselves the Steve's Ice Cream Employees' Movement (SIC'EM), the group comprises eight of the nine non-managerial employees at Steve's. All but one of them have worked at Steve's for over two and a half years. They plan to stay out until a satisfactory contract can be signed. "We'll have to work at other jobs, maybe," said one worker who has scooped ice cream at Steve's for more than three years. "but we're prepared for a long strike, if that's what it takes."

Steve's, opened on June 19, 1973, is considered by many to have the finest ice cream in the Boston area. Most evenings, customers wait in line outside the

shop in Davis Square, Somerville, 20 to 45 minutes to get a cone or a sundae. Steve's is still open the usual hours (2 to 11:30pm), but business has not been too good, according to Joey.

Last August, Steve Herrell, the founder of Steve's, sold the store to Joey, of "Joey's Homemade Ice Cream" (Teele Square, Somerville), and his brother,



Steve Kirsch

Nino. Tom Hayes, one of the spokesmen for SIC'EM said that he thought Steve sold the shop because he was tired of the ice cream business and that it was no longer a challenge.

Joey disputed this, claiming that Steve sold out because of the people. He said that Steve knew he couldn't fire them all without having to face pickets and that

Steve and the workers are not on friendly terms. Herrell could not be reached for comment. He has not been to the store since it was sold though he came in almost every day while he owned it.

Large corporations as well as the workers tried to buy Steve's. Joey said he thought it was sold to him because of his reputation for ice cream and because "Steve

even though they raised the \$35,000 down-payment because Steve did not think they would be able to run the business profitably enough to be able to raise the balance of the purchase price.

Conflicts between the workers and the new owners began to appear soon after the sale was completed. According to the union, the Crugnales at first agreed to follow the procedures that had evolved during the store's four-year history in hiring, firing, and other matters that affect working conditions. Against their wishes, the Crugnales have cut the worker's break time from 10 minutes every hour to 10 minutes every four and a half hours and have hired Nino's fiancee. However, the pay has remained at the rate of \$4 per hour, which both workers and management have noted is unusually high for the industry.

"They want to tell me how to run it. It's hard for me to explain what kind of people they are," Joey said. He mortgaged his father's house to buy Steve's. Joey asserted that the workers are all part-time employees and are not interested in how successful Steve's is. This was disputed by

Please turn to page 2

News Analysis New House dedications from unrestricted funds

By Kent Pitman

New House, the dormitory which has remained nameless for three years awaiting a donor to refund its \$6.5 million building costs, has at last yielded its nominal virginity to four contributors of "unrestricted funds" for use by MIT.

On Friday, Oct. 7, Houses 2, 3, 4, and 5 of New House were officially christened, each with a separate name to honor givers of large sums of money for unrestricted use by MIT.

Associate Dean for Student Affairs Kenneth C. Browning '66 explained the rationale of naming the houses after these donors: "The fundraising program for that house had always been very diverse and flexible." He noted that since "they haven't been able to raise money specifically for New House," its expenses have essentially been paid for by miscellaneous funds available to the Institute.

Somehow, one is still led to believe that perhaps MIT is trying to bury, in the fleeting excitement

of the dedication ceremony, a deeper embarrassment. The dormitory's former designation as "New West Campus Housing" served as a constant reminder of its lack of funding. The new title changes nothing in financial status, but does act to make the wound less obvious.

Why have only Houses 2-5 been named? Certainly that will leave some of the other residents in the cold. Not so, said Browning, since they already had an identity of their own — Houses 1 and 6 are primarily inhabited by Russian, German, and French Houses.

MIT has always sought to create in its dormitories a unity among the residents. Why, then, have they taken a dormitory where this unity is severely threatened by the physical separation of the houses, and worsened the problem by giving each its own identity, further widening the gap?

"Maybe that's a style [of living] that we have come to expect," replied Browning.

By Rob Steidlitz

Editor's note: Rob Steidlitz is a member of the Technology Community Association.

The fall blood drive will begin Wednesday, Oct. 29 with high hopes — the goal is for 3000 pints of blood to be collected for the Northeast Regional Red Cross.

The theme for this year's drive is "Give Blood — Bring A Friend." Last spring's blood drive saw 1,595 pints of blood collected, one fifth of which came from first time donors. The TCA, sponsor of the blood drive, asks those who have donated previously to encourage friends to donate. Small groups that would like to donate together can be accommodated.

Scheduling for the drive has already started. The blood drive staff urges everyone to make an appointment in order to decrease crowds at the drive. Schedule forms can be picked up at all five groups and in various places

throughout the Institute. Everyone should be sure to read the medical requirements on the back of the form. Completed forms can be dropped in Institute mail or taken to the TCA office (Student Center, fourth floor).

The traditional living group contests will be held this year. Beer kegs will be awarded to the three fraternities and three dorms with the highest percentage of blood donors. In addition, there will be one keg awarded to the most improved dorm and most improved fraternity. Last year over 500 fraternity members donated blood, while 400 pints were collected from undergrads in dorms.

Marc-Emile Deguire '80 died early Sunday evening from injuries apparently sustained in a fall. He was pronounced dead on arrival at Massachusetts General Hospital.

Scoopers on strike

(Continued from page 1)

one of the union members who said five members of SIC'EM worked there full time.

Joey contended that everything proposed by SIC'EM is for their own benefit. He cited the union's demand for no layoffs, explaining that ice cream is a seasonal business. He pointed out that Steve's hasn't made a profit in four years. "The Somerville Board of Health asked Steve to get a new floor but he couldn't afford it and we can't afford it now."

The only employee who did not join the union, Gus Rancatore, signed his name to the following statement which appears at the end of the Crugnale's rebuttal statement to the strike literature:

"I am the most senior employee here at Steve's after four years. I agree that Joey treats his employees fairly and should have the right to run the store."

Rancatore's sister Miriam also works at Steve's, and joined her fellow union members in the strike. She said, "I personally like Joey. I would rather we would come up with a mutual understanding."

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news roundup

World

Hostages rescued in Somalia — West German commandoes killed three of four terrorists during a raid on a hijacked Lufthansa 737 jet last night. All 86 hostages were believed to be safe after the raid carried out at Mogadishu airport in Somalia. The plane was hijacked over the French Riviera on Thursday. The terrorists had threatened to blow up the plane unless West Germany released 11 urban guerillas and paid a ransom. Earlier on Monday, the hijackers killed the plane's pilot.

Nation

House votes-saccharin delay — A bill postponing for 18 months any federal ban on the use of saccharin was passed by the House yesterday. The bill calls for further tests on the benefits and risks of the sweetener. The Senate has passed a similar bill; a House-Senate conference will deal with the two measures.

Carter indicates gas veto likely — White House spokesmen yesterday did not deny the assertion of Senator Henry Jackson (D-Wash.) that President Carter would veto a bill deregulating the price of natural gas. Jackson said that deregulation would cost Americans \$50 billion between now and 1985.

Sports

The World Series

The Yankees lead three games to two going into game six. The Dodgers are rated as favorites in tonight's 8:15 start at Yankee Stadium; if necessary, game seven will be played Wednesday at 8:15pm in New York. Mike Torrez will pitch for New York in game six; Burt Hooton will hurl for the Dodgers.

Previous results:

Tuesday: New York 4, Los Angeles 3
 Wednesday: Los Angeles 6, New York 1
 Friday: New York 5, Los Angeles 3
 Saturday: New York 4, Los Angeles 2
 Sunday: Los Angeles 10, New York 4



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February 19, 1978

Mozart: Quartet for oboe and strings K. 370
 Schoenberg: Suite op. 29

Schubert: Piano Trio in E flat D. 929

April 9, 1978

Schubert: String Trio no. 2 in B flat D. 581 and
 Nocturne in E flat for piano trio D. 897
 Carl Reinecke: Trio for oboe, horn & piano op. 188
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This ad was contributed by the Committee to Elect David Sullivan to the Cambridge City Council.

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arts

Biggs on Ensemble: "very satisfying"

By Kathy Hardis

"The Shakespeare Ensemble has been one of the most rewarding experiences of my life," Murray Biggs said when asked to speak on his feelings toward the group. "I'm rather overwhelmed by the fact that next Sunday's performance of *Love's Labour's Lost* will be the hundredth performance, including scene performances, of the Ensemble since its foundation. It's been very satisfying to me and to other members of the group to see us come from nothing three years ago to a position really quite well established both on and off campus."

Biggs conceived and created the idea of the Shakespeare Ensemble at MIT. "When I started the group very informally in the fall of '74, I did so as a kind of IAP activity. I thought it was possible there wouldn't be enough interest to do a major production, that we'd have a play reading society and get up a few scenes. But there was, from the



Gordon Hall

"... it has been demonstrated that there are a lot of MIT students who want the chance to be on stage"

beginning, an overwhelming interest in acting Shakespeare at MIT.

"I had, for a long time, been academically engaged in Shakespeare. I suppose it's my main line of academic interest, but I also had a strong interest in the practical theatre." With the Ensemble, Biggs intended to bring his academic knowledge together with his experience of theater, to try to "offer MIT students an in-depth experience of Shakespeare on the stage."

The Shakespeare Ensemble is one of three major undergraduate drama groups on campus. "I think some people felt that to have another drama group on campus would dilute the already thin supply of MIT acting talent," said Biggs. "And if the Shakespeare Ensemble has done anything, I think that it has demonstrated that there are a lot of MIT students who want the chance to be on stage. During the first set of auditions, we had about 70 applicants, of whom only half had ever been on stage before, anywhere. And if you saw, for example, two recent productions by Dramashop, *Misalliance* and *Theatre II*, you'll know that there is a lot of good work in student theatre going on elsewhere on campus."

"What's perhaps special about our group is that we're the most student-composed of the groups. Of the 95 acting roles in the six major productions that we've done, 87 have been played by MIT students."

The Ensemble is composed of 15-20 actors who practice an average of 10 hours a week. The standard length of membership is at least two years. "Some people ask why we have the membership scheme we do," said Biggs. "The Ensemble is a company; we're very much aware of that feeling of togetherness, and that is only possible because we have people working with us for long periods of time."

"Performing Shakespeare is uniquely difficult . . . it can't be done unless the students and the director are prepared to be unusually committed to it. That's why in the Shakespeare Ensemble we don't take people on for less than a year, because it just takes time to learn the particular skills and idioms of acting Shakespeare. Shakespeare is, after all, a foreign language . . ."

One of the things that most people find unusual about the Ensemble is the large time commitment given by its members, mostly MIT students with busy academic schedules. According to Biggs, "We do believe in discipline, and we hope that the seriousness of our work comes from an inner dynamic which isn't imposed externally by a credit structure or by exams. If you haven't got the inner motivation and the personal control over what you're doing, no amount of people telling you what to do is going to make it any better."

Biggs sees directing as essentially an "... eclectic business — you have the text, you have the actors, and you have the physical materials, including the space you perform in. And every play requires adap-



"... Looking back on [the productions], I've found them all very, very satisfying achievements. Just the fact of having done a Shakespeare play on a stage is, in itself, a very satisfying experience . . ."

tation to those things and trying to build a play from scratch.

"When directing Shakespeare, I do give, perhaps, primary importance to language. I want the students to understand what the

lines mean — every single word — and to try to project that meaning, both vocally and physically, to an audience that may not be familiar with that particular play.

"I think that one is better off staging Shakespeare rather simply. We play in the Sala of the Student Center, and there we have no choice; safety regulations prohibit us using anything but the simplest non-movable scenery, very limited lighting, and so on. We try to make a virtue of that necessity; it gives us an opportunity to use our own specially built thrust stage, which makes the action very fluid and fast-paced."

Once a week, the Ensemble members have what is referred to by Biggs as "... movement session. It's about two hours which begins with physical warm-ups, and then most of the time is spent with movement exercises of one kind or another. They may be improvisational, they may be prepared, they may be mimes, they may involve words. They're different every week."

Although they perform an average of two major productions a year, most members feel the "heart" of their activities lies in the Ensemble's standing repertory.

(Please turn to page 5)



Gordon Hall

"The Ensemble is a company; we're very much aware of that feeling of togetherness, and that is only possible because we have people working with us for long periods of time . . ."

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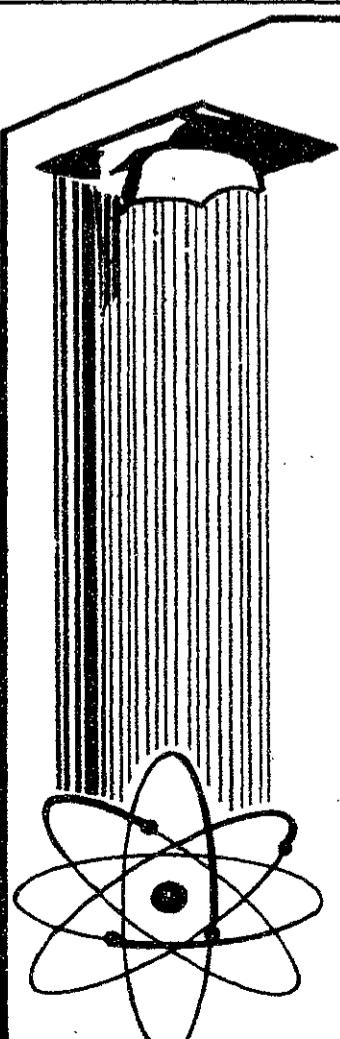
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arts cont.

Director on group

(Continued from page 4)

about 50 short scenes by Shakespeare and other playwrights. "It's there that the acting and speaking skills are really learned. The scenes are gotten up without the immediate pressure to perform. Most of them are eventually performed, but there's no deadline attached to them. And with them we're able to work in real detail. I give clues to beginners on how to move in quite a detailed way, how to hold themselves on stage, how to use their faces, and so on. It's usually in the scene rehearsals where that happens."

When asked to comment on their upcoming production, *Love's Labour's Lost*, Biggs thinks it is "... one of the most underrated and really one of the greatest of Shakespeare's comedies. It doesn't read very well, but it always works in the theatre."

"It has sort of an MIT plot — it's about four young men who decide that their books are all that matter, and they're not going to see any women for three years. They no sooner take that vow when four very eligible young women arrive on the scene. It's very much a play that I think MIT people will enjoy."

MIT has no drama majors *per se*, but the Shakespeare Ensemble has already produced at least 5 actors who have done professional or semi-professional work. "People were rather apprehensive whether the Ensemble would ever get off the ground," claims Biggs. "You know, they were saying 'What can a bunch of engineers do with the theatre?' I think we've demonstrated that's entirely false. I've always had to turn people away at

auditions, and we have lots of volunteers backstage. Our audiences have a healthy proportion of MIT community people, and I think that's symptomatic of the general interest at MIT in drama and the other arts."

In talking about the productions in general, Biggs honestly asserted that "... getting any production off the ground is a headache, and you know, we're dealing with people who are not, for the most part, theater majors doing this for credit. So I'm more concerned, when I'm in production, with all the things that might go wrong. But, looking back on them, I've found them all very, very satisfying achievements. Just the fact of having done a Shakespeare play on a stage is, in itself, a very satisfying thing for me."



Gordon Hall

"People were rather apprehensive whether the Ensemble would ever get off the ground. You know, they were saying 'What can a bunch of engineers do with the theater?'"

New exhibits this fall at MFA

By Lynn M. Radlauer

The new fall collections of the Boston Museum of Fine Arts are currently on display. These exhibits include ten Oriental carpets, a new installment of American paintings, prints of the 1970's, and a display of archeological treasures from Bulgaria. The autumn season at the MFA also includes a long, impressive list of concerts and music festivals.

The rug exhibition, *Ten Great Oriental Carpets*, a "splendidly woven and firmly knotted" selection of floor coverings, represents Persia, India, the Caucasus, Turkey, Spain and Egypt from the 15th through the 18th century. The exhibit is one display through November 27.

Approximately 100 works spanning the

18th through 20th centuries have been selected for the MFA's first comprehensive installation of American paintings. Museum visitors can trace three centuries of outstanding American artistic achievement while walking through the first floor American painting galleries adjacent to the museum's Fenway entrance.

Prints of the 1970's, a special exhibition that offers new insights into the recent graphic art of 35 contemporary print makers, whose styles range from realism to abstraction, are on view through December 4. Among the well known artists included in this exhibition are Jim Dine, Jasper Johns, Claes Oldenburg, and Robert Rauschenberg. The prints in this exhibition — approximately 70 in all — have been assembled from the MFA's collection as well as public

Steely Dan & Nils Lofgren: two albums vary in quality

Aja — Steely Dan on ABC Records

Throughout Steely Dan's first five albums, songwriters Walter Becker and Donald Fagen provided some of the most creative material written in rock music. As the original band slowly dissolved, they brought in session musicians of high caliber; each new album revealed a shift in musical interest but never a sacrifice in quality.

The "band" — now comprising many such session men — reached its peak on *Royal Scam* with Becker and Fagen receiving both critical acclaim and a strong popular following. With this history as background, their latest release, *Aja*, is a disappointment.

In the past, the Dan had created their own brand of music, borrowing heavily from rock, jazz, and anything else available. They never surrendered to a stereotyped sound. On this album, however, the music seems less independent; except for brief inspired moments, they seem trapped in a fairly bland sort of jazz-disco-funk. The melodies are only sometimes interesting, the rhythms are dull.

Royal Scam combined exciting melody with skillful harmony and a tight rhythm section, and the result was sparkling, tense, and a very original album. *Aja* combines uninspired Fagen vocals with mainly lackluster solos and a dull beat, and the result is an album that is pleasant and has its moments, but it falls far short of what

and private collections in New England. The majority of these works are being shown at the museum for the first time.

Thracian Treasures from Bulgaria, a unique exhibition of archeological treasures, is on display through October 30. Several hundred of these works of art, including gold and silver drinking vessels, jewelry, and ornaments from chariots and harnesses, as well as an array of bronze armor, present a vivid picture of ancient Thracian culture.

The MFA also offers a vast assortment of concerts during the fall season. The Bulgarian Music Festival, Early Music Series, classes in early musical instruments, and a lecture-recital series by John Biggins, make for a most interesting and active program at Boston's Museum of Fine Arts.

this band can do.

The title cut is probably the best. This mellow song combines a good melody section with extended instrumental wanderings. "Deacon Blues" has a great chorus but a boring verse. Guitar work is generally lacking, although Larry Carlton and Becker do well on "I Got the News." The Tom Scott arranged horn work is not worth extended mention.

Aja is not a bad album, but is far below the level expected from Becker and Fagen. Any of their previous records — especially *Royal Scam* — are well worth the cost at any price. It is a pity that *Aja* has not kept up the marvelous tradition.

Mark James

* * * * *
Night After Night — Nils Lofgren live on A&M Records (two-record set)

It seems that the erstwhile Grinner has found a medium that is best for his laid-back style of rock-and-roll. Much like the Grateful Dead's San Francisco sound although not quite as bluegrass, Lofgren's music sounds somewhat better in this hour-and-a-half live set than in any of his three solo albums to date.

The album starts out rather slowly but quickly gains momentum, and by the beginning of the second side, when Lofgren performs a couple of songs from his second and best album *Cry Tough*, the "crowd" starts to become excited. This crowd is actually a composite of audiences in Glasgow, London and Los Angeles, three stops along Lofgren's last tour.

Throughout the last three sides Lofgren keeps up a fairly fast pace. Even the songs that made his last album — *I Came to Dance* — boring and unpopular come alive in these performances. The best cuts in the set are nine-minute versions of "I Came to Dance" and "Code of the Road," both from that album.

Nils Lofgren is by no means a great musician or brilliant songwriter. His studio albums have generally been uneven. However, as he shows on *Night After Night*, his live performances are quite entertaining. Bolstered by the keyboard excellence of the Reverend Patrick Henderson and the steady backup guitar of Tom Lofgren, Nils Lofgren's tenuous voice and sometimes raucous guitar licks sound as if they could go on all night.

David B. Koretz

IAP '78

Descriptions of Activities
for the First IAP Guide due:
Wednesday, October 19

Requests for funding due:
Friday, October 21 *

Activity listing forms and requests for funding are available in the IAP Office, Rm 7-108, x3-1668.

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Winning isn't always everything

(Continued from page 7)

were beginning to strain a little. Then, the finish appeared, the sign above the road fluttering deceptively close against the sky. I can speed up a little, I thought, or rather we thought, for everyone around me was speeding up.

I reached the finish and was directed to go through the left-hand chute and keep my place. At the end of the chute two men took down our numbers. Released, I found my sweatshirt and learned that my mother had gone back out onto the course to run in with my grandmother. I decided to follow my mother's example.

I found them by Baker, and we ran in side by side, all wearing shirts publicizing my mother's campaign. At the finish line photographers popped out to take our picture, and after my grandmother emerged from the finish chute, we were interviewed again. My mother kept talking about the amazing turnout for the race (2,300 runners), the growth of women's running since she started fifteen years ago, and her campaign.

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After my mother had assaulted every reporter present with her cute story of three generations of women in one race, I was allowed to leave.

I trotted back past Westgate and Tang. It hadn't mattered that we were women; what mattered was that we ran. I would go back to my dorm via *The Tech* office; anyone there would either be

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impressed that someone could run six and a quarter miles, or would be into sports and would understand why I was so impressed with my time, 55:20. Either way, I would feel like the conquering hero returning — note, hero. It's a non-sexist term.

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sports cont.

Sports Analysis

Bonne Bell race a personal triumph for some

By Pandora Berman

"Mom, I haven't trained in a year and a half. Do you realize how out of shape that makes me?"

"Dear, if you walk the course you'll finish ahead of your grandmother."

That's how I was entered in the Bonne Bell Mini-Marathon for women. My mother, a long-distance runner and local politician, thought a fine way of getting free publicity for her re-election campaign would be for her mother, herself, and her daughter (me) to run as a three-generation team in this 10,000-meter race around the Charles River Basin.

So on Columbus Day morning, my mother, with my grandmother and me in tow, plowed her way through the press room in the Hyatt Regency hotel, passing out her press release and talking her way into being photographed and interviewed by the newsmen there.

What a sexist event an all-women's race is! This one was sponsored by Bonne Bell, a cosmetics manufacturer, whose peach-flavored lip balm was given to all participants. All the reporters asked my mother about the importance of having races for women. There are many good arguments for having women-only races, but it felt odd to be one of over 2,000 runners, none of whom were male.

At the starting line we were seeded — lined up according to expected finishing time. Finally we heard the starting gun above the clamor of friends finding each other and comparing training and breakfasts. We walked for several yards. Finally the clog of our competitors thinned out enough for us to run without tripping over each other's heels.

The course began by following

the river side of Memorial Drive past the MIT dorms.

The one-mile point was farther than I thought it would be. There was a water station, and there was Kim Valentine, a member of the Cambridge Sports Union, the group taking care of the technical side of the race, yelling out times. My mile time was 9:30, better than the ten-minute pace I expected to be able to run.

Another water station had been set up by the Hotel Sonesta. I passed it up — I shouldn't need to take water more often than every mile at the stations. We crossed the little bridge, passed the MDC station, and ran over the dam. A short way down Storrow Drive we were diverted onto the Esplanade.

I passed the two-mile mark at 18:06. I ran a mile in 8:36! I thought, slow down, kid, you've got over four miles to go. At least

the weather was good: cool, overcast, and breezy, although I felt cold each time I dribbled water down my shirt.

Runners started dropping out. I passed them saying, "Keep moving, keep it up."

The third mile passed, and I finished it at 27:09. We passed one of the two wheelchair runners and offered her trite but sincere encouragement. I wondered how they would get up the stairs to the Harvard Bridge. I decided that they would be carried up — that made the most sense.

The bridge loomed, and I hoped there wouldn't be a crush at the bottom of the stairs. I couldn't tell whether the crowd ahead of me was spectators or runners. I reached the stairs, the crowd parted, and I took the steps two at a time, the way I always do.

The fourth mile was on the

bridge. I was sticking to a nine-minute pace. We ran down the sidewalk, and the narrow breakdown margin to the road was packed with spectators.

We turned onto Memorial Drive again, heading east. I knew there was a turn-around somewhere ahead. It was all the way down by Sloan.

I passed the fifth mile at just over 45 minutes, sure I could maintain that pace to the end.

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Please turn to page 61

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sports

Volleyball grasps for the big one this year

By Tom Curtis

Three years ago, women's volleyball appeared on the sports scene at MIT as an intercollegiate sport. Using a core of three freshmen, Sheila Luster, Karyn Altman, and Sue Coppersmith, the team built a 6-0 regular season record under the direction of Coach David Castanon and Assistant Coach Robert Cassels.

Two years ago, Lisa Albright joined this team and helped her fellow sophomores capture the Division II State Championship.

Last year, with Luster, Altman, Coppersmith, and Albright all juniors, the team won the AIAW Division II Eastern regional tournament and went on to compete in the National Championships.

This year, with its nucleus now seniors, the women's volleyball team is trying to climax all its previous accomplishments.

foul shots

Those accomplishments include total domination of the women's volleyball scene in Massachusetts. Not since Eastern Nazarene College handed the team its only regular season loss two years ago has MIT lost a match to another Massachusetts school.

You might call MIT "the big bully on the block" except for one thing: the team is not big and the players can hardly be called bullies. The average height is 5' 7"; and the average weight is 135 pounds, making the MIT squad smaller than most of its opponents.

The team doesn't overpower its foes either. Instead, the team relies on solid defense. Defense has been the key to the team's success. Since the team doesn't have enough height to stop the spike at the net, Coach Castanon has his players concentrating on six-person coverage of the floor. The team is thus able to save many shots which other teams would miss.

Once a shot has been saved, either Albright or Coppersmith set the ball up to the spikers. The team's most potent spikers are Luster and Altman who smash the ball very effectively through opponents' defenses. To round out the team, Castanon relies on Celia Berry '78 when he needs a good hitter, Jenny McFarland '78 when he needs a good blocker, or Adra Smith '80 when he needs someone to hit and block. Kathy Chrien '80 and Karen Samuelson '81 are two new members of the varsity team who are improving rapidly.

This year, Castanon is giving his players experience they will need for post-season matches by entering them in tournaments during the season.

Two weeks ago, the team competed in a tournament at Central Connecticut College against four Division I schools. MIT beat CW Post and Robert Lyman while losing to East Stroudsburg and Central Connecticut, two teams ranked among the top 16 major college squads. In three of the four games the team lost, the opponents won by only two points.

On November 4 and 5, the team will go to URI to play against Southern Connecticut, Delaware, URI, and Maryland, the defending Division I Eastern Champion. A victory against any of these teams would be an upset.

In Massachusetts, after winning two straight State Division II crowns, the team will compete in the Division I State Championships for the first time this year. The team's main competitor will be cross-state rival Springfield.

Looking toward the Easterns, Castanon is cautious about predicting another victory. He notes that many of the teams MIT played last year were composed primarily of sophomores and may have improved. However, when asked to compare this year's MIT team to last year's, Coach Castanon states without reservation that this year's team is better since the experience of the last three years has seasoned his players. Therefore, MIT must be considered one of the favorites in the Easterns.

If the team finishes first or second at the Easterns, MIT will once again compete in the National Championship tournament. The squad could almost certainly improve upon last year's 0-3 tournament record, especially if players aren't riddled with injuries as they were during last year's championships.

While it remains to be seen what the team will accomplish this year, one thing is certain: the women's volleyball team is one of the best things that has ever happened to the MIT sports program. If you don't believe me, come see for yourself. The team's next home game is 7pm, Tuesday, October 25, against Wheaton.

Booters go on the warpath

By Bob Host

Head soccer coach Walter Alessi expressed concern in an interview last week that the team might get over-confident after recent victories, culminating in a win last Wednesday over defending national champion Brandeis.

He explained that although the team was "not the most talented," they make up for this by their enthusiasm as well as exceptional performances by a number of key players, starting with goalie Jamie Bernard '79, who has done a "great job" ever since becoming the full time starter, having given up only three goals in the five and a half games he has played. Saturday's 5-0 victory over Lowell was his second shutout of the season.

Bernard's performance is even more important in light of the fact that in the first six games the team has only scored seven goals. Alessi points to the halfback trio of

Bob Currier, Mike Raphael, and Luis Boza, all juniors, who used to play too much offense, but are now playing good "two-way soccer." However, the coach says they still lack the scoring punch.

The fullbacks, juniors Paul Thompson, Tom Theurkauf, Bob Sullivan, and sophomore Jeffrey Tyrrell, playing their first year together, had to play a few games to iron out their style this year, but starting with the victory October 1 against Trinity, they have "played as a unit," and have done "very well."

Looking ahead, Alessi hoped the team would "explode soon," because they "have the potential." He estimated that "If we continue to play the way we have in the last four games we will have a winning season." There will be "no easy games," however; the team will have to guard against the danger of taking their opponents lightly by getting too overconfident, after defeating national

champion Brandeis.

It will be "hard to sneak up now" on their future opponents; rather, their opponents might get psyched up with the knowledge that not only were the Engineers the first team to beat Brandeis, they were the first to score upon them this year.

Alessi thinks that should MIT play WPI again now (WPI defeated the team 4-0 earlier this season), it would be a different story, now that the team is playing two-way soccer and not being intimidated, taking one opponent at a time. "You can't play better than the best you can," Alessi explained.

on deck

Today
 Varsity cross-country at Franklin Park in the GBCAA . . . 4pm
 Varsity soccer vs. Boston College 3pm
 Women's varsity tennis vs. Wellesley 4pm
 Varsity volleyball vs. Fitchburg and Wellesley at Wellesley 7pm

score board

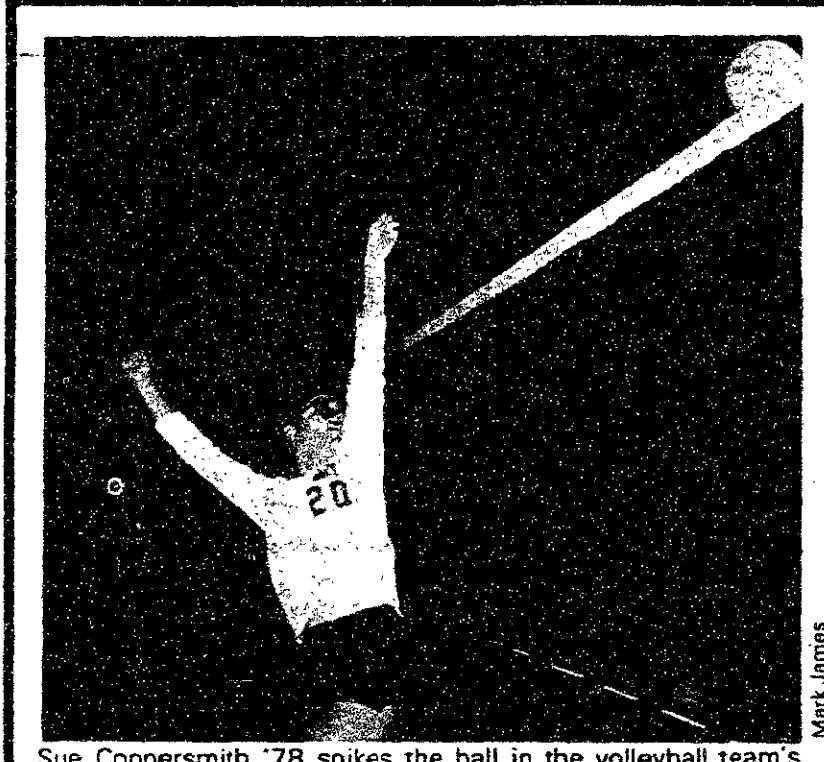
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Sue Coppersmith '78 spikes the ball in the volleyball team's 15-2, 15-2, 15-2 victory over UMass on Saturday.

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